



4701

BIBLIOTHECA
UNIVERSITATIS
CRACOVENSIS

MUSICALIA



ANIELA WALC

Z

III^{GO} BALU ARTYST. POD GEWONTEM

UŁOŻONY
NA FORTEPIAN
PRZEZ
ST. PICHORA

CENA KoR. 2.40

KRAKÓW.

NAKŁAD I WŁASNOŚĆ KSIĘGARNI MUZYCZNEJ
ANTONIEGO PIWARSKIEGO I SKI.

St. Pichor.

Lith. v. Engelmann & Wittenberg Leipzig.
18335.

GOEBETHNER
SKŁAD NET
KRAKÓW, Rynek II.

k. 1953 nr 928

„Aniela.“

4701

1

Walc.

Tempo marsza.

Mus.

Stanisław Pichor.

The musical score is written for piano and consists of six systems. The first system is marked 'Tempo marsza.' and 'f'. The second system is marked 'f'. The third system is marked 'rit.'. The fourth system is marked 'Andante.' and 'pp'. The fifth system is marked 'mf'. The sixth system is marked 'rit.'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.



Tempo Walca.

The first system of musical notation is in 3/4 time. The treble staff begins with a key signature of one sharp (F#) and contains several measures of music with dynamic markings *f* and *ff*. The bass staff provides a harmonic accompaniment with chords and single notes.

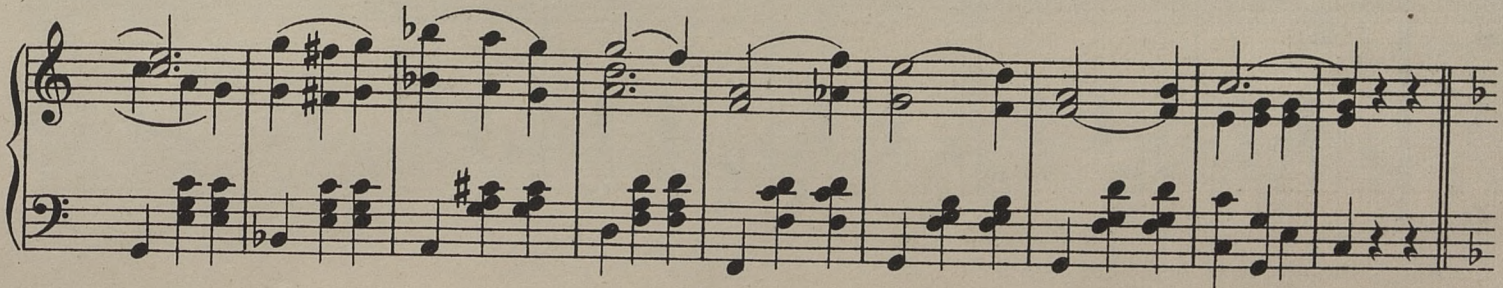
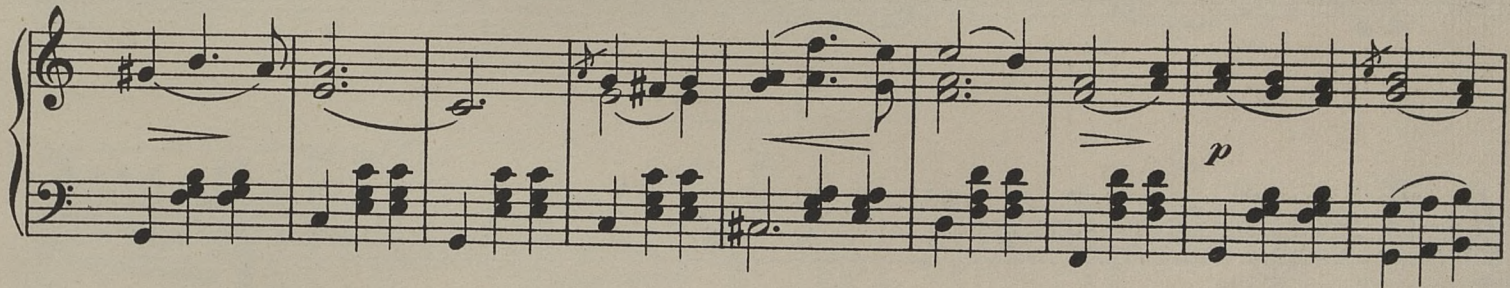
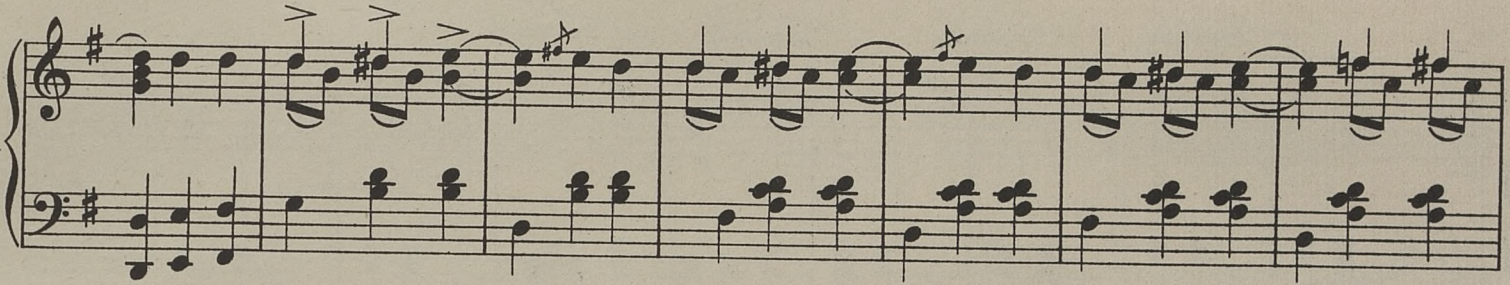
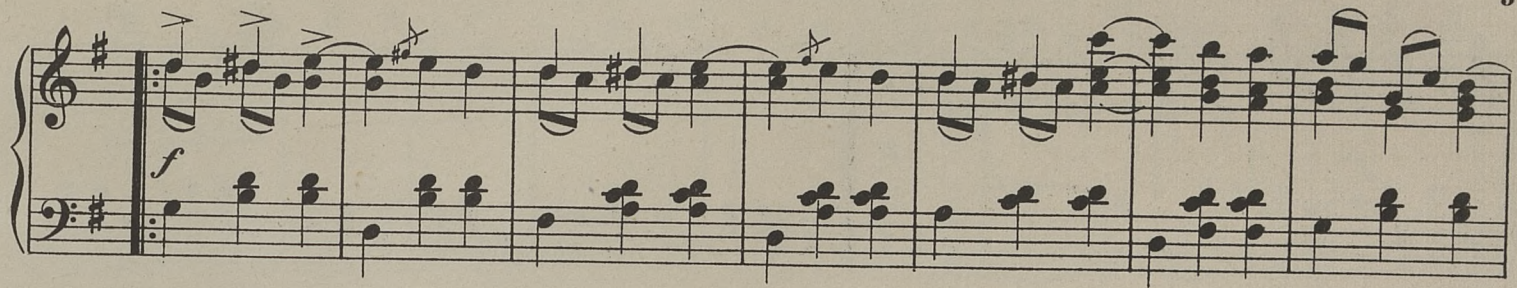
The second system continues the piece. It features a melodic line in the treble staff and a more active bass line. The system concludes with a *rit.* (ritardando) marking and a *p* (piano) dynamic.

The third system shows a continuation of the melodic and harmonic themes. The treble staff has longer note values, while the bass staff maintains a steady accompaniment.

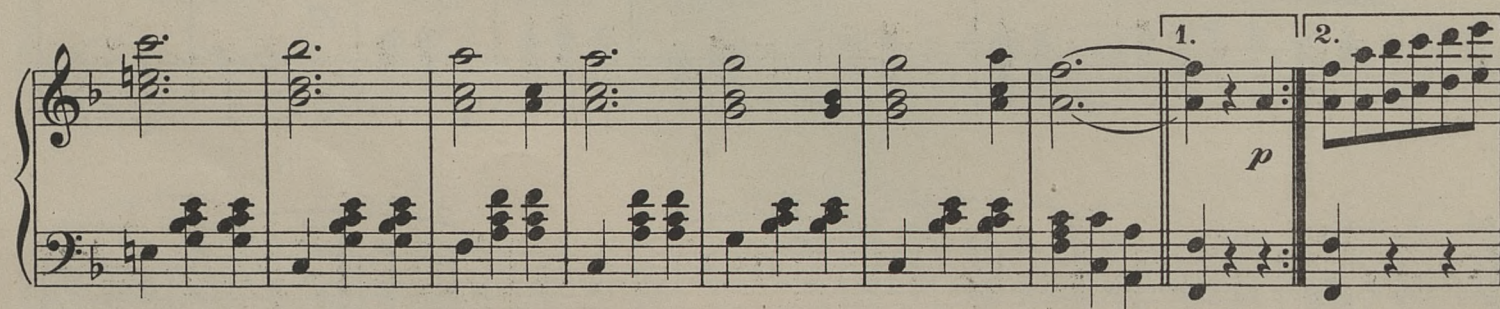
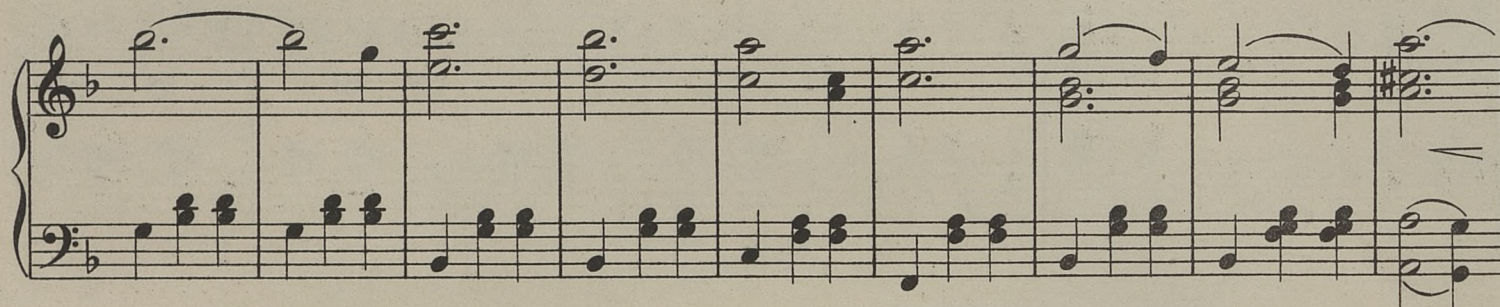
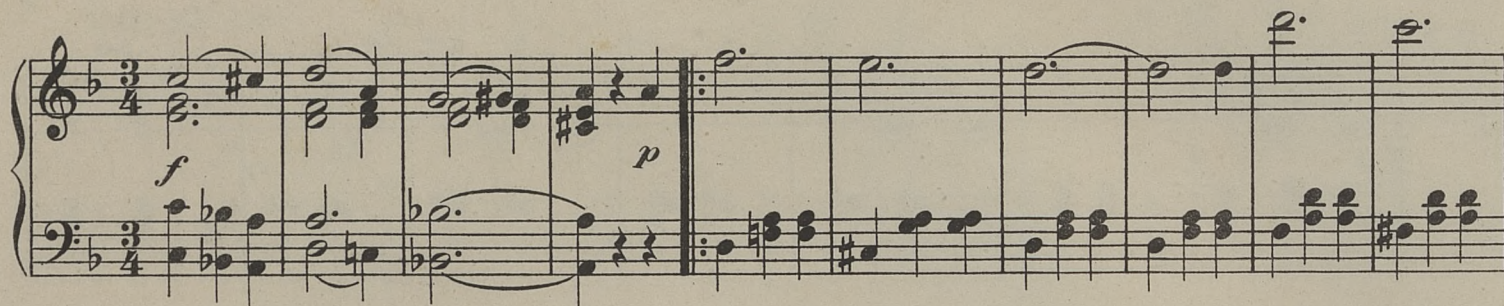
The fourth system includes a *p* (piano) dynamic marking in the middle. Towards the end of the system, there is a *rit.* (ritardando) marking followed by a *f* (forte) dynamic.

The fifth system continues the musical development with various chordal textures in both staves.

The sixth system concludes the piece. It features a first ending (marked '1.') and a second ending (marked '2.'). The second ending leads back to an earlier section of the piece, marked with a *f* (forte) dynamic.



Rihl. Jag.



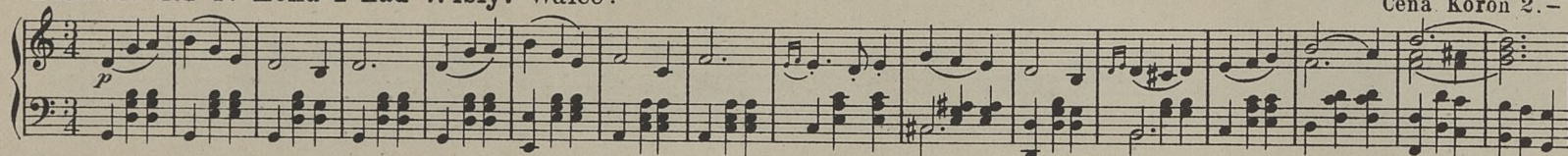


Wydawnictwa księgarni muzycznej i wypożyczalni nut
Antoniego Piwarskiego i S^{ki}.
w Krakowie.

Kompozycje na fortepian.

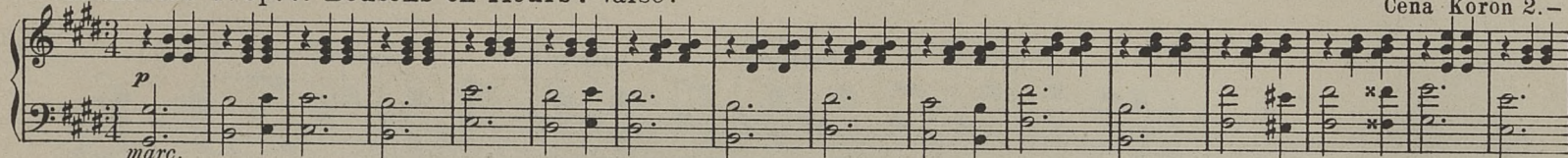
Bohdanowicz T. Echa z nad Wisły. Walce.

Cena Koron 2.-



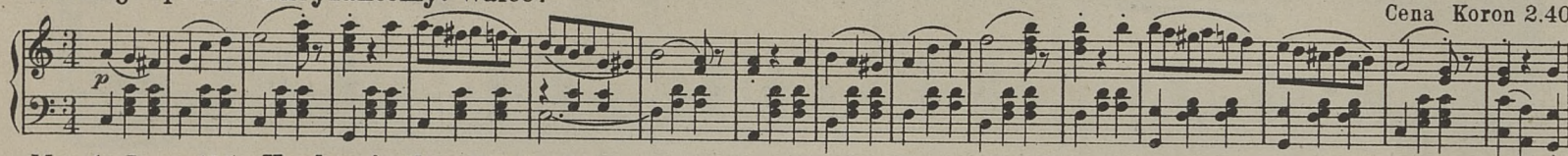
Bohdanowicz T. op. 4. Boutons en fleurs. Valse.

Cena Koron 2.-



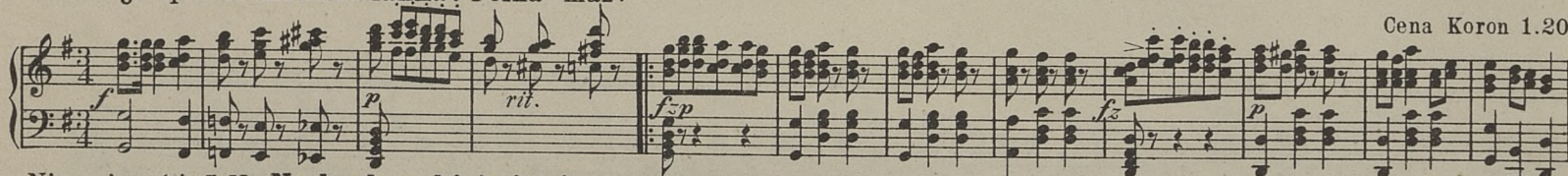
Marek J. op. 104. Chryzantemy. Walce.

Cena Koron 2.40



Marek J. op. 105. Krakowianka. Polka - maz.

Cena Koron 1.20



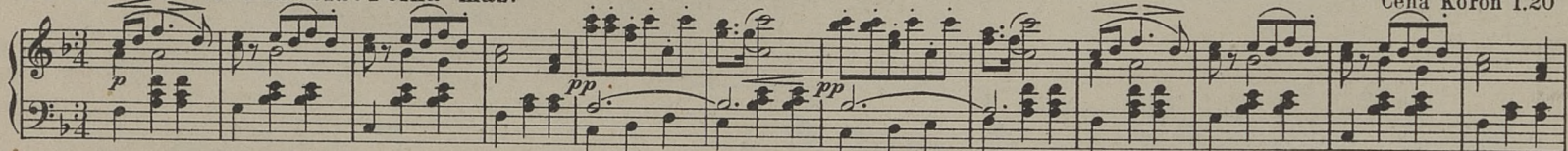
Niemojowski J. N. Na krakowskiej ziemi. Mazury.

Cena Koron 1.60



Powiadowski W. Lalusia. Polka - maz.

Cena Koron 1.20



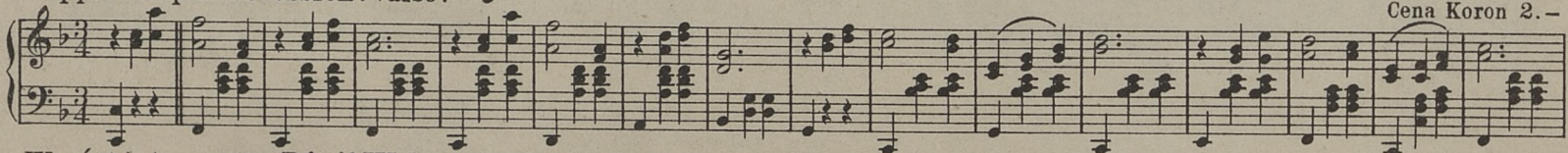
Powiadowski W. Łobzowianka. Polka.

Cena Koron 1.20



Ripper A. op. 1. Secession. Valse.

Cena Koron 2.-



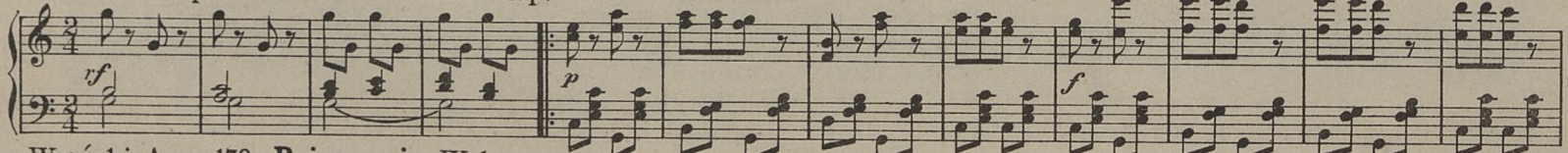
Wroński A. op. 159. Różnij Walenty. Mazury.

Cena Koron 1.60



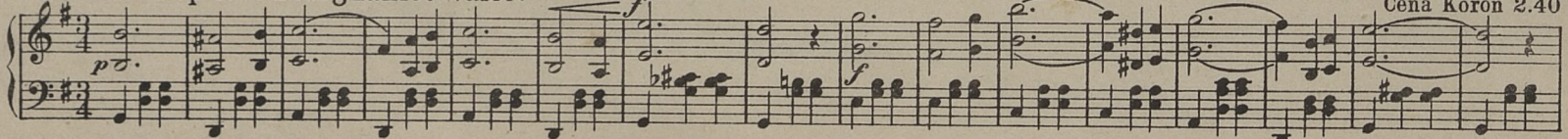
Wroński A. op. 168. Do Hawelki. Galop.

Cena Koron 1.-



Wroński A. op. 170. Pożegnanie. Walce.

Cena Koron 2.40



Wydawnictwa księgarni muzycznej i wypożyczalni nut
Antoniego Piwarskiego i S^{ki}.
 w Krakowie.

Utwory na skrzypce z tow. fortepianu.

Poselt R. op.13. „Reverie.“

Cena Koron 1. 50

Tempo giusto. sul G 2 2 3 3
p *accel.* *a tempo*
mf *affrettando* *f* *ten.* *rall.* *p* *quasi arpa* *ben tenuto* *accel.* *fa tempo*

Poselt R. op.14. „Pensée fugitive.“
 Andante con molto agitazione.

Cena Koron 2. —

p *rit.* *a tempo*

Skarżyński K. op.12. „Kolysanka.“
 Andante.

Cena Koron 2. —

p *dolce* *rit.* *a tempo*

Wroński A. op.134. „Elegia.“
 Andante.

Cena Koron 2. —

sul A *mf*

Wroński A. op.171. „Kolysanka.“
 Andante.

Cena Koron 2. —

p *p*

